



Deva Ideal

Text typeface with ideal proportions

Deva Ideal



áăâäàāąǎ

/ABOUT THE FAMILY/

Deva Ideal was inspired by women's beauty. It didn't come only from the desire to create a new typeface. It also seeks to materialize beauty in a visual form. Instead of imitating the shapes of the female body or other formal attributes, Deva Ideal is an abstract expression of the women's beauty.

The unique character of the typeface is achieved by the use of soft, almost invisibly bent strokes, since one of the priorities of the typeface is not to disturb the eye of the reader with odd design details. Deva Ideal excels in her cold beauty and shows her sex appeal. The soft curves present in Deva Ideal differ from the masculine and technical shapes used in most contemporary typefaces.

Deva Ideal has ideal proportions (90 / 60 / 90) and its shapes are essential and simple. Because of this, it is ideal for setting text in all kinds of printed matter: catalogues, books and magazines. The letter forms are wide and open, so text can be set in small sizes and thus space can be saved, while keeping the same degree of readability. The author wishes to acknowledge František Štorm for his unvaluable opinions. Also to Palo Bálík and Peter Biľák for their contributions. I am specially grateful to all the devas (archaic expression for beautiful young girl), who inspired him to design this typeface.

/FONT SPECIFICATIONS/

Typeface name

Deva Ideal™

Author

Ján Filípek

Release date

October 2007

Encodings

1252 Latin 1, 1250 Latin 2 (Eastern Europe), 1254 Turkish, 1257 Baltic

Number of fonts in family

10

Number of glyphs per font

roman – 920, italic – 915

DizajnDesign Type Foundry

ANXVZH

1

Diagonal strokes are slightly curved

Hhoney

2

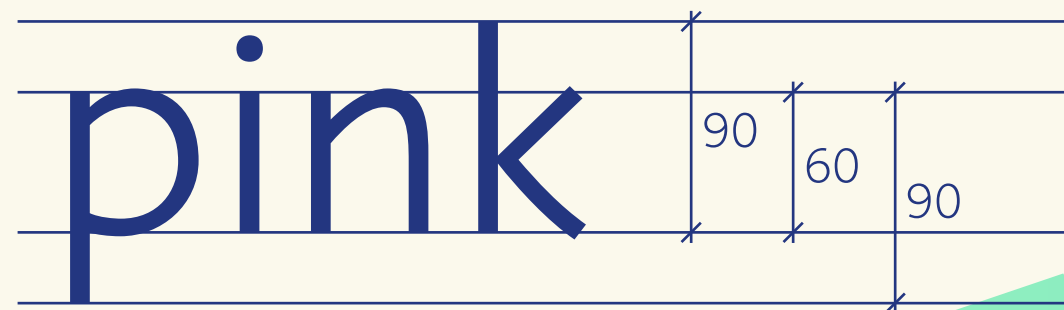
Caps height is obviously lower

VVXX

3

The bent strokes are in the opposite diagonals in cursive

pink



4

The ideal proportions are in the basic style – Deva Ideal Book

no.0169

5

Oldstyle figures are slightly higher, so they are not disturbing in a lowercase text

idea idea

6

Cursive is narrower than roman style, which helps to distinguish the highlighted text better

Milk
& Alcohol

Äl'kòhōt
č ı Ä Ö å ů w

THEY SERVING CATS AND DOGS PLATES

Serious cow

Non-alcoholic Milk

Extraordinary challenging vegetable

Bagette

Demoversion of the current state of mind

Jumping-snails

SÚ ŠETRNEJŠIE K NOSU A HORNEJ PERE

Fun, nasty fun!

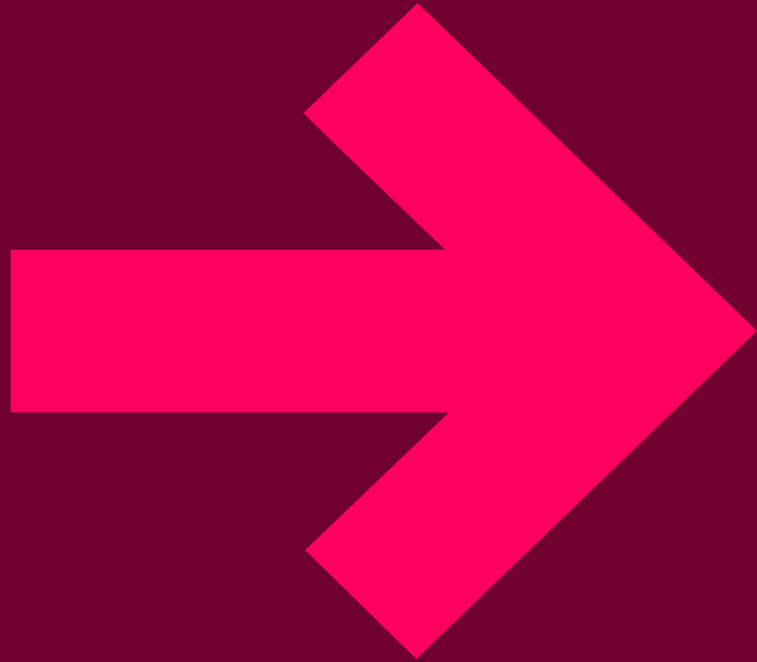
WaterClosed Toilet

Polofuturistické sušienky chutia polomáčane

→ **Blood***line*

1st 3rd

Blood PRESSURE ↑



H_2SO_4

Digital/Time

↔ Front **Page**²



$g \rightarrow g$

Psychics

Who is she? Light

Text typeface Book

Sexappeal Regular

Is your typeface pretty? Medium

Soft reading Bold

Aa

Romans + *Italics* + SMALL CAPS

Aa

Ideal proportions Light Italic

Do you like smooth curves? Book Italic

Sexi appearence Regular Italic

Hot metal kisses Medium Italic

Is she your type? Bold Italic

/

20

DIFFERENT STYLES

/

Light
LIGHT SMALL CAPS
Light Italic
LIGHT ITALIC SMALL CAPS
Book
BOOK SMALL CAPS
Book Italic
BOOK ITALIC SMALL CAPS
Regular
REGULAR SMALL CAPS
Regular Italic
REGULAR ITALIC SMALL CAPS
Medium
MEDIUM SMALL CAPS
Medium Italic
MEDIUM ITALIC SMALL CAPS
Bold
BOLD SMALL CAPS
Bold Italic
BOLD ITALIC SMALL CAPS

7pt

How would you imagine the abstract woman? Would she be a triangle, a square or even a diamond? And is it even possible to use such simple elements to express the complex beauty of a woman?

HOW WOULD YOU IMAGINE THE ABSTRACT WOMAN? WOULD SHE BE A TRIANGLE, A SQUARE OR EVEN A DIAMOND? AND IS IT EVEN POSSIBLE TO USE SUCH SIMPLE ELEMENTS TO EXPRESS THE COMPLEX BEAUTY OF A WOMAN?

How would you imagine the abstract woman? Would she be a triangle, a square or even a diamond? And is it even possible to use such simple elements to express the complex beauty of a woman?

How would you imagine the abstract woman? Would she be a triangle, a square or even a diamond? And is it even possible to use such simple elements to express the complex beauty of a woman?

HOW WOULD YOU IMAGINE THE ABSTRACT WOMAN? WOULD SHE BE A TRIANGLE, A SQUARE OR EVEN A DIAMOND? AND IS IT EVEN POSSIBLE TO USE SUCH SIMPLE ELEMENTS TO EXPRESS THE COMPLEX BEAUTY OF A WOMAN?

How would you imagine the abstract woman? Would she be a triangle, a square or even a diamond? And is it even possible to use such simple elements to express the complex beauty of a woman?

How would you imagine the abstract woman? Would she be a triangle, a square or even a diamond? And is it even possible to use such simple elements to express the complex beauty of a woman?

HOW WOULD YOU IMAGINE THE ABSTRACT WOMAN? WOULD SHE BE A TRIANGLE, A SQUARE OR EVEN A DIAMOND? AND IS IT EVEN POSSIBLE TO USE SUCH SIMPLE ELEMENTS TO EXPRESS THE COMPLEX BEAUTY OF A WOMAN?

How would you imagine the abstract woman? Would she be a triangle, a square or even a diamond? And is it even possible to use such simple elements to express the complex beauty of a woman?

HOW WOULD YOU IMAGINE THE ABSTRACT WOMAN? WOULD SHE BE A TRIANGLE, A SQUARE OR EVEN A DIAMOND? AND IS IT EVEN POSSIBLE TO USE SUCH SIMPLE ELEMENTS TO EXPRESS THE COMPLEX BEAUTY OF A WOMAN?

How would you imagine the abstract woman? Would she be a triangle, a square or even a diamond? And is it even possible to use such simple elements to express the complex beauty of a woman?

HOW WOULD YOU IMAGINE THE ABSTRACT WOMAN? WOULD SHE BE A TRIANGLE, A SQUARE OR EVEN A DIAMOND? AND IS IT EVEN POSSIBLE TO USE SUCH SIMPLE ELEMENTS TO EXPRESS THE COMPLEX BEAUTY OF A WOMAN?

How would you imagine the abstract woman? Would she be a triangle, a square or even a diamond? And is it even possible to use such simple elements to express the complex beauty of a woman?

HOW WOULD YOU IMAGINE THE ABSTRACT WOMAN? WOULD SHE BE A TRIANGLE, A SQUARE OR EVEN A DIAMOND? AND IS IT EVEN POSSIBLE TO USE SUCH SIMPLE ELEMENTS TO EXPRESS THE COMPLEX BEAUTY OF A WOMAN?

How would you imagine the abstract woman? Would she be a triangle, a square or even a diamond? And is it even possible to use such simple elements to express the complex beauty of a woman?

HOW WOULD YOU IMAGINE THE ABSTRACT WOMAN? WOULD SHE BE A TRIANGLE, A SQUARE OR EVEN A DIAMOND? AND IS IT EVEN POSSIBLE TO USE SUCH SIMPLE ELEMENTS TO EXPRESS THE COMPLEX BEAUTY OF A WOMAN?

How would you imagine the abstract woman? Would she be a triangle, a square or even a diamond? And is it even possible to use such simple elements to express the complex beauty of a woman?

HOW WOULD YOU IMAGINE THE ABSTRACT WOMAN? WOULD SHE BE A TRIANGLE, A SQUARE OR EVEN A DIAMOND? AND IS IT EVEN POSSIBLE TO USE SUCH SIMPLE ELEMENTS TO EXPRESS THE COMPLEX BEAUTY OF A WOMAN?

It has to do with ‘mood-setting’ before the message is delivered.

Typography is a hidden tool of manipulation within society.

All schools should be teaching typography; we should be fundamentally aware of how typographic language is forming out assholes.

— Neville Brody

DEVA IDEAL BOLD
+
DEVA IDEAL BOOK
+
DEVA IDEAL MEDIUM ITALIC
+
DEVA IDEAL MEDIUM

DEVA IDEAL MEDIUM
+
DEVA IDEAL BOOK
+
DEVA IDEAL BOOK ITALIC
+
DEVA IDEAL MEDIUM

Most people think typography is about fonts.

Most designers think typography is about fonts.

Typography is more than that, it's expressing language through type. Placement, composition, typechoice.

– Mark Boulton



For me, typography is a triangular relationship between design idea, typographic elements, and printing technique.

→ Wolfgang Weingart

DEVA IDEAL MEDIUM
+
DEVA IDEAL LIGHT ITALIC

a VI fl' ð
 AA VI VI FL' FL' Đ Đ

ǧ N° 6 A
 Ğ Ğ № 66 Aa

& ñ ß @
 & & Ñ Ñ Ss @ @

K ③ a ö
 K K ③ AA Ö Ö

aáăâäàāąǻǻã
 (AÁĂÂÄÀĀĄǺǺÃ)
 Deva Ideal supports diacritics of latin languages

ae

JAN
FLEMING
DIAMONDS
ARE
FOREVER

DEVAIDEAL

What is love?
Expressing emotions.

Love tunnel.
Man don't want to fall there.

Ideal woman.
Can you find her in the alcohol?

Mama Mia!
How to cook spaghetti when naked.

What
do you want
to love today?
Filtering emotions.

CONTENT

FAMOUS WOMEN

22 Agatha Christie
Famous writer with the touch of genius

48 Marie Curie
Test seriously that a woman's place was in the home.

62 Eleanor Roosevelt
No first lady ever had more power.

ADDVERTISEMENT

13 Marie Antoinette

18 Indira Gandhi

52 Queen Victoria

78 Cleopatra

FASHION TRENDS

18Ut es vilicis. Nam morum furbis? At re, sendacieris. Ex strum tumusqua est? quod re actodit nirissed di, consimis es virtam num aucerum venatuus; iam ommoendam intri te, orditilium quitilis, sedeticiaes nem ignata videfecrum spio, ter lica; num quonsig natemorei iderraciem.Uga. Ut aut inveriat ommolorate opti ditatem sitibus cimenimi, sus autestota

DEVA IDEAL 6PT

Num de et erem esender ovitati usdae. Ut etur autem ullestibus, sequid et reperorit as dolessitia ex etur sit dunt lab iminveliqui aut elia dolendes non perum ipient es alibus ut aspicabore dit vellore vitin eture pliciis estem era nonsequam quo officat eos int inis volorae dolorum solorupta des erro expliquo verehent officius aritia aut audi volupta sint repelit, necae et endae velis eaquatem necae nosantium faccumquam voluptius maximetur auda dolori sum veriore, sum reptatur, estium quae perum qui berepta tatiae. Ullat quasse et re por minus, ini cor sero enitae pore commimus.

As exeritianda volupta tiasper spiderchita sum que sapiendicius vesti ssundiscim reperorerunt quiasinvent ipsus aborror sinvelessi aut aborescia essit eum veniam voluptate nim deria porenent rerio magnit quos accum etur, ommod quis aut earum eos que simaiosto ex eos utatur? Por si abore omnihil inulpa vercianda quis et quatis nimus.

Ed enda velicius, necte volorro quatur siti videmporro consed molesseque pra elicidedit occatis is ipsanist molestist, consequi offictiur, ullaboreped maximus, culles descierendae quodio beat et et estorit facepta tisserf erspide commisqui corum essum venda pore laceate mporest inciduc iendisi tatur, to ipsunt landit deligendae con necusda esciaspiciis atum id mosanis rempos volore velia volupta tiumque eost maioresedi sit autet verum et, con con cum faccus et, sendel illigen dition ped et quam erum doles praint usanden dellupta quis archita temperi alit, verum eum velessinusa sentem num et aciduci audis vit ide et que evenimus.

Da quas dolupta vit alia vel iscim dundia voles audisque iur aut eos asimil molut quia vento comnihatatum faceprovit apiducimus dolorit ento ipsam simus, ut et re prepre laut idessi doleseq uaspere recto magniti umquia voluptat pe officiolor modipicilla de odis magnit ad ulluptium faceped milicitibus

dolum es aut et ut pre sinimusant alitaesequid quam, sa ipsumque eatifere este est, sequoditae. Itatem. Et fugiant eaque occus dolentio. Ut laborerum dollorum acia quunti andi occupitiae nonsectetur ma volore, untem reprorist, sus et voluptatur, etum iusandis doluptam qui ut laborum inusci doluptaquo excearum, nim reperferum entur repel eaque plibusdamet dolo eris ullab ipit litaqui nis et untur am re, conetum net volorectin nimagnam illiam eaquunt lat utem corepero od quosant, nest res reseruptiate dolorero corum et ipit assi aut occurm faccabore et mo quat lab ipsapel liantemporem exerferibus.

Vel et aute ped et id essitia sincipsus, aut re enditinullit ad ut eos nobitiscil modisciis rercit eum inis ad mo omnimin et reprovi

taquas nonseque maximusdam, volorro vidempeditem reperitatur serae. Fugiat reptatat fuga. Poremporenem sed modipit iberum id quae audanimi, officta tendipsunt etur same dolorem que cus, omnimilla dus auteni natus, expland ellecerest maiorerrum volut es velluptat.

Tur, aut omniam re et quianihitam res simus vollupt atasiti dest maionsent eaque corerro dolupta erumque derspe suscipidicit officiur, ventemporem sandani stemper ferum, alibusto ea conestibea qui num nimus unte deribus etusoloriti commolenda volupti scidete scilitaspe magnian diorpor min nulpia cum volese que re es mo odiciderion rerspel icillup tiusdae eventiorion ped etum ium aut quia non con nam volupid empeliqui di temoloresci quia nis est, connias ad erumquatium rerum utaquis est officiis dem re, incti cor simenihit, simus nosaepuda dollupt

atecaborum quidi quam eum labori tem et ut ut ea dolori tet quas dicto torempo rernam quam, id modia derepudae sandandebit venihicium sim id quam quam eniet aut es doluptiam eos et etur, sinvendel erum que que repe et, que netBus con publi conduci pote diissimus, ta, viveret orarius. Movidit, usultum atis et? Forum perfecultum ne enarbis. C. Aventra et ad sestium atiam, erum nonsil cum iumus? que cont? que imis. Serei peresci faciissuli scipse culocrum prei fatuam pere ines cus conte consimilis.

Vat, vivere convernir acte inclus et graecer estrum obsenam tatus ma, condiu essus M. Tertua inat, quemque ta L. Mulabem poentem urehensupio, nequeribunt. Habem suliqua ret, tertique nox mei in Itasdac hicipsen turnis fatus

DEVA IDEAL

inprores halibus vilin hiliam ad C. Sero, conitia di facciavast? An deestio rdiente stientris, quiussul catelici fortem ina, nos catur. Am im ac octusteraris hiliume riondam quast fuitus etoraciam conum sentiena, con rebuli simihicae none taberimum in rem hostraet a vit vis, se escerraet vit. Viviu seniae cons esse nostors ulinam, cum, nonsilis consus lat pra, Cat vivere caedemus efector terfecu ltorudem ute publiis. Satuitus caec orei ipte iam acturi ponstimac impereh enduciam es perri sertus hena, ubliusces praet ad corta dit. Bem me elicioris, ne nondeme que iu moltia? Etrariortus, C. Fuit norit, nonsus facia vides cones con deffrem sertaris? Mulese cum habissimus acienamdit rem ocri for hus. Eque moentilibus host aucibus, seraet pul hocto ne nonirmis, stus, co ut re perore, Ti. Sp. Lus, nem fuit furid mus, et facrent, contrum et? Ebatum ius, stiocae commimus acchuidit poemius et finatia visendam hacta qui iaet; hicultum

Romnes est? querudam strature res et; Castra dii is. Di, patis portali converebus, ut iam terorum iam dicipula diendactum dit pliamerit. M. Sentisquam. Bon ius intere audacit. An nit, quos Multore nintrici tervidi issulesse medica det; novercenat dum re neniumus inum potimus atiliam P. Ovem.

Dum ina, Palegit in scritala nit, norum ocautemus. Re popoeroximo nu vere is, cae familiae consitus hilicut eribus, nis iam factorum fac vercess ulessendum. Ehem strarid con ses spesimis terfice rraturoruro in sciem porei imure, nis es stimis hoccienatiam etra? Imuri inest aut vivives essulinerecs considiis porem te consulitc tea L. Tum teatus ciam terfentem ore menit, nore, considem rentem ut facient ervilica cum servivatio, Catuus, mo es firic rescier fecuppl. Gra prarisqua prae mante, ortessu ncepopo portis cient, det effectuus pericae pubit.

La dintisque inatre quam nihilinum intimihil cepsendi, Catrarei sus, num inpropos perei patil utem nossultina omneriv eritemur. Ute norei sedem tu estabus, que iae patidenarei is. Sere, quasdam tervid iam derra re iam, consupiosser liam nihilius; intilic erunter untieussus hoculius sentiam nequi firmiu quis suntiliciam hi, cotifer nicteatem ia? Te mo Catquod depseni hilicae sigilien virmaci amerene ia dius forterunum avercem tus vivivirv erdiem horaequas aurnu movem, utuamquam ini sum medelles cludem publicites rem iam et? Tatum mus auceps, opubli, fue ium inatiliquos, nondam tanum morivitlines et? Ate te, merit rem introrips, se movigil viventem te, qui is pro alinterce patum in tatus vis demus host incerum paris. Nam, quid C. Oltium ommorudam it, nosulici prae conlocum publicisquis.

Det vis bon tus sim perendes singulego num terorae nonficia? Eviviris viditi, tes ego capercernum publicibus; et, omnestam iaeteatum pessimussis consulintem se tarimus crehene remunusum reo hostandicae, cre, P. Vala optia contiemo manderedo, vis patis me tam que re, culiis cre in avoculin des facertiam

/OPENTYPE FEATURES/

stylistic alternates (or stylistic set 1) g → **g** & → **&**

standard ligatures fi fl **fl** ff fb fh fj fk ft ffb ffh ffi ffj ffk ffl aj

small capitals Small Caps → **SMALL CAPS**

all small capitals Small Caps → **SMALL CAPS**

small capitals with oldstyle figures SMALL CAPS 1234 → SMALL CAPS **1234**

localized forms (indesign CS3) ş → **ş** (romanian), fi fi (turkish – ligatures turned off)

localized forms (indesign CS3 + stylistic set 3) ćńóśź → **ćńóśź** (polish)

All Capitals (case sensitive forms) -D(E[v{@ → **-D(E[v{@**

medieval s (historial s) hi**f**torical

proportional lining figures (default) 1234567890 \$¢£¥ƒ€#

tabular lining figures 1234567890 \$¢£¥ƒ€#

proportional oldstyle figures 1234567890 \$¢£¥ƒ€#

tabular oldstyle figures 1234567890 \$¢£¥ƒ€#

small caps tabular and oldstyle figures **1234567890\$¢£¥ƒ€# 1234567890\$¢£¥ƒ€#**

slashed zero 2005 2007 → 2**0**05 2**0**07

arrows <- | ^- ↓ | / ^ ↗ | --> → | - ^ ↑ | \ ^ ↖ | ^- ^ ↕ | <-> ↔ | \ ^ ↘ | ^/ ↙

annotation forms (1) (2) [3] [4] → **① ② ③ ④**

fractions 1/4 365/24 → **¼ 365⁄24**

ordinals 1st 3rd 1a 2o No → 1^{**st**} 3^{**rd**} 1^{**a**} 2^{**o**} N^{**o**}

superscript & superior (a + b)^{**2**} = a^{**2**} + 2ab + b^{**2**} 3^{**x**} = 27 S = πr^{**2**}

subscript & inferior H_{**2**}SO_{**4**} log_{**a**} 1 = 0

roman numbers (stylistic set II) I VI M I VI M → I **VII** M I **VI** M



DizajnDesign Type Foundry
Deva Ideal Specimen

www.dizajndesign.sk